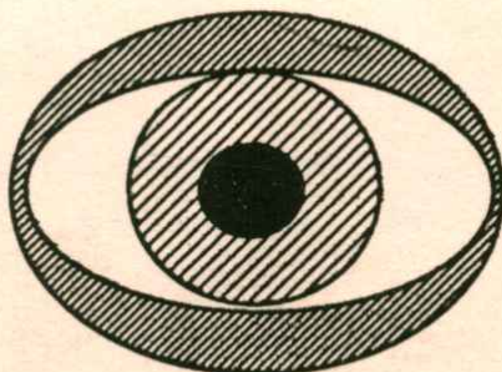
ह्रीं

INDRĀKṢĪ STOTRAM

EULOGY OF THE GODDESS OF NUMEROUS VITAL ENERGIES



Translated & Annotated
By
JANKINATH KAUL 'KAMAL'

SRI RAMAKRISHNA ASHRAMA
SRINAGAR - KASHMIR.
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PUBLISHER'S NOTE

We are glad to announce the publication of a comprehensive gloss of the *Indrākṣī Stotra*, an eulogy to the goddess of special light of thunder. Daily recitation of the *stotra* will develop fortitude and devotion among the people of faith. Sri Jankinath Kaul has explained the appellations of the Deity in his lucid style with authentic ordinance and confidence. This will evidently benefit our noble readers.

Secretary,
Sri Ramakrishna Ashrama,
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FOREWORD

There are many *stotras* of hoary antiquity that have traditionally come down to us as a potent panacea to alleviate the sufferings of ordinary man in his day to day life. One such *stotra* is the present work, *Indrākṣī stotram.* We have been told that in Kashmir it is popular amongst the devout and used as *sidda mantra* in every home. In South India also, it is very popular amongst faithful. It is usually recited along with *Śiva Kavacam* to mitigate fevers of all kinds and restore normal health to the ailing patient.

In the Veda, Indra is the paramount God. He is higher than all the cosmos, *Viśvasmat indra uttarah,* proclaim the Vedic *Ṛṣis.* His *śakti* the executive power, his consort is Indrākṣī, the vision of Indra. Vision extended as in heaven, *diviva cakṣur ātatam,* says the Veda. Indra is the overlord of our triple existence. His Force is Indrākṣī. He wields her as his weapon *vajra.* So she is known as *Vajra Vairocanīya,* the special light born of thunder. She is the thunder destroying all anti-divine forces. She is the hidden radiance in the heart of the cloud. Through her, Indra sees everything. Ruling over the Divine Mind, she acts through the human mind, in the sense behind the senses.

Jankinath Kaul, 'Kamal' who has translated and ably annotated this *stotra* is an accredited exponent of

the Tantric lore. He has brought his intuitive perception to bear on the whole work. His explanation of the Ahalya episode is revealing. His exposition of the number sixty-four in the enumeration of the names of the Deity merits attention. Each name of the Deity is brilliantly explained with rare insight. The whole translation is elevating and brings us into the vast sweep of the vision of Indra, Indrākṣī.

MADRAS S. SANKARANARAYANAN

INTRODUCTION

The gods of the *Tantra* are, in reality, a continuation of the line of the gods of the Veda, with necessary modifications inevitable with the incidence of time on tradition. The Vedic gods, in their exterior aspect, are essentially nature-powers but they also bear a psychological character for those initiated into the mystery of the Vedic religion. In the Vedas as well as in late mythology, Indra is described as regent of the atmosphere. The ancient Aryans gave him prominence and superiority because they felt the need of his favour for sending down rain for growth of their crops and fodder for their animals. They made special obeisances to Indra, whom Vedas placed in the first rank among the gods. Although, in the *Purāṇa*, he is inferior to the triad, Brahmā, Viṣṇu and Maheśa, yet he is considered the chief of all the other gods. Therefore he is commonly styled as Sureśa, Devendra etc.

In the *Tantra* and *Purāṇa* Indra's part is taken by Rudra, the powerful, who brooks no obstacles. Indra is also called *Marutvān*, leader of the host of *Maruts*, the stormy gods or life-powers. But the Indra of mythology is famous for his incontinence. At one such occasion he was cursed to have a thousand odd marks on his body, which were later changed into eyes.[1] He is

1. Please refer to Ahalyā episode in the *Rāmāyaṇa*. Gautama Ṛṣi cursed Indra for his evil design of seducing the Ṛṣi's wife Ahalyā.

therefore called Sahasrākṣa – the god with thousand eyes. Esoterically, Indra is the god governing higher regions of the luminous mind. He is the god of the mental plane consisting of all thoughts including those termed immoral and therefore sinful. It is important to note that evil and good are obverse and reverse of the same coin. There exist divine as well as anti-divine powers to keep the balance of life in the world. But the source-power of both these aspects is the same unalloyed Supreme and self-emanating power of bliss, universally known as God Almighty. Another thing worthy of note is that evil is much more forceful than good, just as a piece of stone is much more forceful in hurting a person than a ball of cotton of the equal mass (or even of the same weight). As inferred from the first chapter of the *Bhagwad Gītā* there has always been a fight between the Good and the Evil forces. The latter, usually as is evident also, predominates the former in a very bad way. But, ultimately good survives with awe and wonder while evil gets destroyed to a large extent. Indra seducing Ahalyā [2] may be interpreted as Ahalyā allowing the presence of immoral thoughts in her being and encouraging them. This made her more and more *tāmasic*. *Tamas*

2. ibid., The *Ṛṣi* cursed his own wife Ahalyā also to turn into a stone. She was later relieved from the curse by Śrī Rāma. ('Ahalyā Uddhār' from *Rāmāyaṇa*.)

is ordinarily denoted by inertia. Therefore her condition is represented by a stone. Such a condition can change only when personality of pure *sāttvic* nature like Śri Rāma overwhelms her *tāmasic* nature to replace it with *sattva*. Indrā's *rājasic-tāmasic* nature was controlled by the curse of Ṛṣi Gautama.

Indra's spouse, Indrānī is the predominating power of *sattva* that keeps him within positive limits. Whenever Indra, the god of mental plane, allows immoral thoughts in the mind, Indrānī, his inseparable power of elegance, is there for check by changing inertia to soothing calm. Indra and Indrānī represent mind and intellect respectively for it is the positive reasoning that makes the receding mind change its wrong course and follow what is right and good.

Therefore, Indrānī is praised so that she favours devotees with wisdom to combat whatever evil comes their way. As explained above, Indra is called Sahasrākṣa, and naturally therefore, his spouse is known as Sahasrākṣi or Indrākṣī – the spouse of Indra with thousand eyes. In the assignment of the *Indrākṣī Stotram* she is referred to as Sahasranayanā and in the meditation verse described as Sahasranetrā. Having a large number of eyes denotes all round vigilance. Like her husband her vision penetrates even subtle things and brings harmony where needed. Indrākṣī is, therefore, the harmonising power of Indra, or the presiding deity of all gods. This initiates the need of propitiating her.

Indra can assume any form as he wills. He had assumed the very form of Gautama Ṛṣi when he visited Ahalyā while the Ṛṣi himself had gone out for morning ablution. Again, Indra's golden chariot is drawn by a thousand steeds. *Ṛgveda* says "Indra, by his creative conscious powers (or *māyā* powers) moves on endowed with many forms; for yoked are his thousand steeds."[3] Horse or steed is called *aśva* in Sanskrit language. According to Vedic lexicon *aśva* stands both for 'steed' and 'purified vital energy'. In the above Vedic quotation 'steeds' stands for the purified vital energies of Indra. Naturally, Indra as Indrākṣī holds the control of all the purified vital energies of Indra. Indrākṣī is the goddess of numerous vital energies. Therefore also Indrākṣī is praised and propitiated for 'the removal of evil and establishment of good.'[4]

The Tantra, like the Veda, places high emphasis on the *mantra* which is not a mere letter or collection of letters with some meaning. It is the sound body of a power charged with intense virbations of the spiritual personality of the seer of the *mantra*. Therefore, when a *mantra* is uttered under proper condition, it is the flame of penance and realization that is coiled up in the body of that utterance. Following the Veda, the

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3. *Brahadāraṇyaka Upanisad*, VI-47-81
4. The human goal of life is *'Aniṣṭa nivṛtti paramānanda prāpti'*, as enjoined in the scrlptures.

Tantra has formulated some seed letters (*Bījākṣara)* which are used a *mantras.* The Tāntric seers have endowed the *Bījākṣara* with a perennial store of power. Only the loving touch of the Preceptor is needed to set those awake in the disciple. Since the ritual is a characteristic, common to all the Tāntric disciplines, the recitation of *Indrākṣī Stotram,* made accordingly, becomes useful and fruitful too.

The colophone of the *Indrākṣī Stotram,* suggests no source wherefrom it must have come to us through posterity. But, Kashmir, having become the home of 'Śakti cult' this small hymn has become quite popular among the Kashmiri Pandits since very early times. Much before printing press came to be known in the country, hand-written copies of this *stotra* were preserved in Hindu homes along with manuscript copies of other important works on religion and philosophy in Sanskrit language. During the tyrannical Pathan rule in Kashmir, people switched on to Persian script and language to maintain the treasure of their rich thought. Most of the people (Hindus), especially children committed the hymn of *Indrākṣī* to memory through oral teaching. Each word of the hymn is a *mantra*[5] to grant accomplishment of desire, useful for this world and hereafter. This brings harmony to body,

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5. *'Mananāt trāyate iti mantrah'* (मननात् त्रायते इतिमन्त्रः) that which protects by reflecting upon with meaning thereof.

–Nirukta

mind and soul and ultimately establishes the devotee in the Fourth i.e. *Turya* or the state of peace and bliss. That is the state of *Mahātripurasundarī* as Mother Indrākṣī.

The *Indrākṣī Stotram* consists of sixteen verses besides the declaration of purpose (*viniyoga*) and the assignments (*nyāsa*) preceding the main *stotra*. Verse 1 introduces the Deity of the triad, Tripurasundarī as Indrākṣī, the most supreme position for the goddess in practice, though in theory She is not put above Viṣṇu or Śiva. She is however, Mother of the universe, creatrix of the trinity in which She emanates as Gaurī (Pārvatī), Śākambarī (Lakṣmī) and Durgā (Sarasvatī) to grace devotees for their easy and comprehensive approach to Her Divine Sublimity–esoterically called *medhā* [6], the supreme consciousness ever aware and eternally free.

Verses 2-9 give 64 names of the Supreme Indrākṣī, from Kātyāyanī to Śaṅkarārdhaśarīriṇī, which may represent the knowledge of the 64 famous *Tantras* as the *Bhairava Āgama*, as quoted by Jayaratha in his commentary on *Tantrāloka* of Abhinavagupta. The *Bhairava Āgama*, is essentially monistic. This is evident as one of the thousand appellations of the Goddess,

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6. Ref. *Durgā Saptaśatī*, chap.4, verse 11.

who holds control of all the vital energies, is 'Thou art named the sixty-four'.[7]

Verses 10-16 list the fruits of reciting the *stotra* in the traditionally ritualistic way. Since the one significance of relevance of Tantra is action, this part prompts one to act, which ultimately raises one to the practical position of monistic release where action is no action, where all desires are fulfilled and where only the Infinite Divine rules Supreme.

Different versions are, however, alluded for establishing the 64 names of Indrākṣī. In reality these names must be representing the 64 special powers of the Supreme Deity of prosperity and plenty in empirical as well as spiritual fields. Mention of probable versions is made hereunder:

i). Durgā is said to have emanated in 64 forms in the process of maintaining harmony in the universe. These forms may probably be represented by the 64 names sung in this *stotra* called *Indrākṣī stotram* (Ref. name 57).

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7. a. See *Śiva-Sutra-Vimarśa* (Hindi Commentary by the author – Introduction p.5, (Motilal Banarsidas, Delhi). Also see *Bhavāni-nāma-sahara-stuti* English commentary by the author. Name 818–catuhṣaṣtyabhidhāvatī (चतु:षष्टयभिधावती).

b. भैरव शास्त्र- अभेदशास्त्रसरणि: : Bhairava Śastra paves the way towards the realization of the Transcendent Śiva (Monistic Mysticism).

c. Ṛṣi Durvāsā is said to have taught these sixty-four monistic *Āgamas* to Lord Kṛṣṇa. cf. *Abhinavagupta* by K.C. Pandey, p.55.

ii). Mystic monism advocated by Ādi Śaṅkarācārya, with reference to Tantra is evident in his *Saundarya Laharī*.[8] He declares that transcendence of Śiva is reached through *Parā Śakti*, leaving all the world of duality behind. Besides being an erudite propounder of the philosophy of Monistic Vedanta, Śankara points to the Supreme abode of *Parā Śakti*, the Supreme Power as one with the power-holder Śiva. He mentions that 64 Tantras[9] are the means of culmination, connoting thereby spiritual identity with Indrākṣī, the goddess of numerous vital energies.

iii). In the *Kulārṇava Mahātantra*, there is a mention of the 64 Yoginīs.[10] "I praise the wooden footwear of the preceptor, in whose *Mūlādhāra Cakra, Nābhi Cakra, Hṛt Cakra* and *Ājnā Cakra, Parama Śakti* resides in the forms of 64 yoginīs".[11] Yoginīs are initiated ones who have acquired super-natural powers. The word is also used for those deities who are liberated and

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8. चतु:षष्ट्या तन्त्रै: सकलमति (भि) सन्धाय भुवनं इति- verse 31.
9. Names of 64 Tantras are quoted from the Citsukhi in his Sanskrit commentary of the *Saundarya Laharī*, verse 31 by Laksmidhara. (pub. Oriental Research Institute, University of Mysore, 1969).
10. Yoginī with Tantra is a particular *śakti* (power) and with Buddhists a woman representing any goddess who is the object of adoration.
11. आधारे परमा शाक्ति: नाभिचक्रे हृदाज्ञयो:।
    योगिनीनां चतु:षष्टिस्तस्य श्री पादुकास्तुति:॥
    –*Kulārnava Tantra*(*Guru Gītā* 42)

identified with Śiva".[12] It may, therefore,be assessed that the 64 Yoginīs are the particular (different) powers of the Rain Goddess, Indrākṣī who emanates as different powers of bounty, beauty, prosperity etc.

In his Sanskrit gloss of the *Vātūlanātha Sūtra*, Anantaśaktipādācārya asserts that the thirteen *sūtras* emanated from the mouths of divine powers (*yoginīs*) when they took Vātūlanātha into their confidence.[13] The sum total of these divine powers as the vital power, may connote the exalted position of Indrākṣī.

iv). Reference may also safely be made to 64 practical arts (mechanical and fine) as music, dancing etc. which represent the powers of the multifarious goddess called Indrākṣī. In this context it may not be out of place to mention that 64 mental offerings are made to Śri Lalitā (in the ritualistic worship) while performing customary obeisance to the Deity. These are listed in the 'Śri Lalitā Catusastyopacāra Mānasa Pūjā'.[14]

v). Indrākṣī may particularly be taken to be the combined (total) power of 64 phonemes (*varṇas*) which are arrived at by the following division of the alphabet, technically termed *Mātṛkā* or *Ṣaṭ Cakra* :

a,i,u,r - pronounced short, long and prolated (4x3) 12

12. Jaidev Singh in *Parātrimśikā*.
13. Preface to the *Awakening of Supreme Consciousness* by the author, Delhi 1974.
14. Ref.'Śakti Upāsanā Aṅk'of the *Kalyāṇa*, Gita Press, 1987.

ī. - short and prolated	2
e, ai, o, au - long and prolated	8
Sparśa varṇas from *ka* to *ma*	25
Antastha varṇas - ya, ra, la, va	4
Ūṣma varṇas or spirants - *śa, ṣa, sa, ha*	4
Anusvāra and *Visarga*	2
Jihvamūlīya and *Upadmānīya*	2
Yamas (*ṅum, ñum, ṇum, num, mum*)	5
Total :	64

The *Mātṛkā* whose variety has been considered as *Śakti Cakra* or *Kalā Cakra*, pervades the entire universe.[15]

One, many or all of the above interpretations may provide the reason for placing the principle powers of Indrākṣī at 64. Other additions seem to be interpolations made by devotees from time to time.

Regarding this particular point I have pointed out the valid possibilities of the fixed number of names of Indrākṣī on the authority of the sacred injunctions. It is, however, left for the devotees of Goddess Indrākṣī and scholars of Indology to endorse for confirmation of the general reader.

The main *stotra* begins with 'Indra said' (*Indra uvāca*). This suggests that Indra, the Supreme Light of Truth revealed the glory of His power through Śakti–

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15. Ref. *Trikaratnakula*. For understanding the difference of 64 phonemes 'Mātṛkājñānabheda' may be consulted.

Indrāṇī, the supreme deliberation of Truth. Thus is the secret of self-realization expressed to be a revelation of intense grace to the earnest aspirant, as is evidently related by Īśvara Śiva to His dearmost disciple Nandikeśvara in the prelude to the Thousand Divine names of Bhavānī in the *Bhavānī-nāma-sahasra-stuti*[16] in which there are 30 names same as in *Indrākṣī Stotram.*[17]

I am grateful to Prof. B.N. Kaul, Secretary, Sri Ramakrishna Ashram, Srinagar for encouragement and assistance in this venture. Let my prayers go up and shower the blessings on Anupam Kaul who typed the English material and wrote the Sanskrit quotations of the manuscript with scrupulous attention. Thanks to Sri Utpal Kaul for his grave suggestion regarding printing this small book of great significance. Saṅkarācārya's *Devī-stuti* and Vedic *Brāhmī-Vidyā* have been appended on devotees' demands.

An English translation of *Indrākṣī Stotram* appeared through press some years ago. But the traditional information and attention to grammar is of utmost importance for presenting a clear translation into any language. This English translation is intended to present to the common mind a clear understanding

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16. The author's well received book–corrected original text, maiden translation, commentary and notes in English. Pub. 1991 by Sri Ramakrishna Ashrama, Srinagar (Kashmir).
17. The following 30 names out of 64 names of the *Indrākṣī Stotram* are shown to be found in the *Bhavānī-nāma-sahara-stuti* :-

about the grace and glory of Indrakṣī, with authentic quotations from the *Āgama, Śruti* and *Smṛti.*

JANKINATH KAUL 'KAMAL'

S.No	Name	No.of *Indrākṣi Stotram*	No.of *Bhavānīnāmasahasrastuti*
1	Kātyāyanī	1	80,590
2	Gāyatrī	5	447
3	Sāvitrī	6	450
4	Nārāyaṇī	9	83
5	Bhadrakālī	10	445
6	Tapasvinī	16	349
7	Sahasrākṣī	18	157
8	Mahodarī	21	79
9	Śivapriyā	28	4
10	Śivadūtī	29	323
11	Karālī	30	653
12	Mahiśāsurasamhartṛī	36	314
13	Cāmuṇḍā	37	629
14	Varāhī	39	914
15	Nārasimhī	40	77,576
16	Bhīmā	41	643
17	Śruti	43	769
18	Smṛti	44	924
19	Dhṛti	45	31
20	Vidyā	47	55
21	Lakṣmī	48	20
22	Sarasvatī	49	106,133
23	Anantā	50	300
24	Vijayā	51	284
25	Bhavānī	55,62	471
26	Aparājitā	54	446
27	Pārvatī	56	14
28	Durgā	57	47
29	Ambikā	59	385
30	Śivā	61	283

इन्द्राक्षीस्तोत्रम्
INDRĀKṢĪ STOTRAM

अथ इन्द्राक्षीस्तोत्रम्

श्री गणेशाय नमः

ॐ अस्य श्री इन्द्राक्षीस्तोत्रमन्त्रस्य,
पुरन्दर ऋषिः,
अनुष्टुप् छन्दः,
श्री इन्द्राक्षी भगवती देवता,
ह्रीं बीजम्,
श्रीं शक्तिः,
क्लीं कीलकम्,
गायत्री,
सावित्री,
सरस्वती कवचम्,
आत्मनो वाङ्मनः कायोपार्जित पापनिवारणार्थे
सकल (अमुक) कामना सिद्ध्यर्थे
पाठे विनियोगः।

THE HYMN TO INDRĀKṢĪ

(The Power of Awareness)

***AUM* Salutation to the god of wisdom and remover of obstacles, *Ganeśa*.**

Ṛṣi Purandara gave this *Indrākṣīstotramantra*[1] in *Anuṣṭup cha ndah.*[2] Śrī Indrākṣī Bhagavatī is the presiding deity. *H īṁ*[3] is the seed *mantra. Bhuvaneśvarī,* the ruler of the worlds, is the Power, *Māheśvarī,* the supreme sovereignty, is the pivot and Gāyatrī, Sāvitrī, Sarasvatī form the armour (for protection from evil). Under this setting a recitative application of the hymn is declared for removal of sins, committed through word, mind or deed and for accomplishment of all (or such and such) desires.

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1. Each name of the presiding deity Indrākṣī in this hymn is to be treated as *mantra*, a combination of the holy seed-letters (*mantrabīja*).
2. The metre with eight syllables in a quarter verse.
3. *Hrīṁ* is the Śākta *Praṇava*, the centre of which is Lakṣmī.

अथ करन्यासः

ॐ लक्ष्म्यै अङ्गुष्ठाभ्यां नमः ।

ॐ भुवनेश्वर्यै तर्जनीभ्यां नमः ।

ॐ माहेश्वर्यै मध्यमाभ्यां नमः ।

ॐ वज्रहस्तायै अनामिकाभ्यां नमः ।

ॐ सहस्रनयनायै कनिष्टकाभ्यां नमः ।

ॐ इन्द्राक्षी भगवत्यै करतलकरपृष्ठाभ्यां नमः ।

Assigning[4] the Hands

(by touching the thumbs with first fingers and all the fingers with the thumbs of both the hands).

Aum salutation to Lakṣmī in the two thumbs.

Aum salutation to Bhuvaneśvarī in the two forefingers.

Aum salutation to Māheśvarī in the two middle fingers.

Aum salutation to Vajrahastā in the ring finger.

Aum salutation to Sahasranayanā in the two little fingers.

Aum salutation to Indrākṣī Bhagavatī in the clap of two hands.

---

4. *Nyāsa* is a pledge of assigning the fingers of hands called *mudrā* (stamp) and parts of body called exclamations (for gods and manes) by the worshipper himself to particular deities that keep surrounding the presiding deity (to be worshipped). This is done for creating a condition of complete concentration in right discipline, for a well-attended work alone can be fruitful at the end of its proper course of rational action. *Nyāsa* is mental assignment of various parts of the body for ensuring perfect attention in worshipping a deity.

अथ षडङ्गन्यासः

ॐ लक्ष्म्यै हृदयाय नमः।

ॐ भुवनेश्वर्यै शिरसे नमः।

ॐ माहेश्वर्यै शिखायै वषट्।

ॐ वज्रहस्तायै कवचाय हुं।

ॐ सहस्रनयनायै नेत्राभ्यां वौषट्।

ॐ इन्द्राक्षी भगवत्यै अस्त्राय फट्।

Assigning the six limbs

(by touching the parts with fingers of both hands)

Aum salutation to Lakṣmī in the heart.

Aum salutation to Bhuvaneśvarī on the head.

Aum exclamation of oblation to Māheśvarī at the top-knot.

Aum expressing rememberance to Vajrahastā in the armour.

Aum expression of oblation to Sahasranayanā in the eyes.

Aum assigning all protection of self to Indrākṣī Bhagavatī [5] in her weapons.

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5. Note: *Namaḥ, Vaṣat, Hum, Vouṣaṭ* and *Phaṭ* are the different expressions of surrender in offering oblation to the respective deities in accordance with the context as translated above.

ततः प्राणायामः

अथ ध्यानम्

ॐ इन्द्राक्षीं द्विभुजां देवीं पीतवस्त्रधरां शुभाम्।
वामे हस्ते वज्रधरां दक्षिणे चाभयप्रदाम्॥
सहस्रनेत्रां सूर्याभां नानालंकारभूषिताम्।
प्रसन्नवदनां नित्यामप्सरोगणसेविताम्॥
श्री दुर्गां सौम्यवदनां पाशांकुशधरां पराम्।
त्रैलोक्यमोहिनीं देवीं भवानीं प्रणमाम्यहम्॥

अथ गायत्री - ॐ शचीपतये विद्महे पाकशासनाय धीमहि तन्नो इन्द्रः प्रचोदयात्॥ ३॥

मूल मन्त्रः

ॐ ह्रीं श्रीं इन्द्राक्षीं श्रीं पें स्वाहा ।

Then, *Prāṇāyāma*[6],

the regulation of breath to follow

Meditation on the Deity

The two-armed Indrākṣī is lustrous with yellow garments bearing thunderbolt in left hand and displaying fearlessness with the right.

She has a thousand (numerous) eyes, as bright as the Sun, and is decorated with various ornaments. Served by groups of divine powers (*apsarās*), she is always pleasing.

I bow to the exalted goddess as Durgā from whose face flows *soma* nectar. Bearing a goad and a noose in her two hands she is the fascinating goddess of the three world; taken collectively she is Tripurasundarī.

The Original Formula

Aum Hrīm Śrīm Indrākṣīm Śrīm Pem Svāhā

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6. *Prāṇāyāma* is usually done with *Gāyatrī Prāṇāyāma mantra* as advised by the preceptor (*Guru*) or it may be done with the *mūla-mantra* in case of the traditional practice.

इन्द्र उवाच

इन्द्राक्षी नाम सा देवी दैवतैः*समुदाहृता।
गौरी शाकम्भरी देवी दुर्गा नाम्नेति विश्रुता ॥ १॥
कात्यायनी महादेवी चण्डघण्टा** महातपा।
गायत्री सा च सावित्री ब्रह्माणी ब्रह्मवादिनी ॥ २॥
नारायणी भद्रकाली रुद्राणी कृष्णपिंगला।
अग्निज्वाला रौद्रमुखी कालरात्रिः तपस्विनी ॥ ३॥
मेघश्यामा सहस्राक्षी विष्णुमाया जलोदरी।
महोदरी मुक्तकेशी घोररूपा महाबला ॥ ४॥
आनन्दा भद्रजानन्दा रोगहर्त्री*** शिवप्रिया।
शिवदूती कराली च प्रत्यक्षा परमेश्वरी ॥ ५॥
इन्द्राणी चन्द्ररूपा च इन्द्रशक्ति परायणा।
महिषासुरसंहर्त्री चामुण्डा गर्भदेवता ॥ ६॥
वाराही नारसिंही च भीमा भैरवनादिनी।
श्रुतिः स्मृतिर्धृतिर्मेधा विद्या लक्ष्मी सरस्वती ॥७॥
अनन्ता विजया पूर्णा मानस्तोषाऽपराजिता।
भवानी पार्वती दुर्गा हैमवत्यम्बिकाऽशिवा ॥८॥
शिवा भवानी रुद्राणी शङ्करार्धशरीरिणी।
(एतैर्नाम पदैर्दिव्यैः स्तुता शक्रेण धीमता) ॥९॥

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* देवतासमुदाहृता (पाठान्तर)

** चन्द्रघण्टा(पाठान्तर)

*** रोगहन्त्री(पाठान्तर)

Indra said

That goddess named Indrākṣī is celebrated with the names, Gaurī[7], Śākambarī Devī[8] and Durgā[9]. This was heard in a revelation.

[Translation with short explanations of the sixty -four formulae of the goddess of all -pervading awareness .]

1. Kātyāyanī[10] **कात्यायनी**

The sum-total of the light of all deities.

7. Pārvatī or Mahākālī (ref. to the first episode of *Durgā Saptaśatī*).
8. Lakṣmī or Śākambarī, who sustains and nourishes through vegetable kingdom. (ref. to the second episode of *Durgā Saptaśatī*).
9. Sarasvatī or Durgā who frees one from evil (ref. to the third episode of *Durgā Saptaśatī*).

Note : The collective form of the above three deities is Mahātripurasundarī in her formless aspect. She is praised in the *Vāyu Purāṇa*:-

ब्रह्मविष्णुमहेशाद्यैस्त्रिदशैरर्चिता पुरा ।
त्रिपुरेति तदा नाम कथितं दैवतैस्तव ॥

"O Devī ! adored of yore by the principal deities–Brahmā the creator; Viṣṇu, the sustainer and Śiva, the absolver, they gave thee the name Tripurā".

According to *Vāmana Purāṇa,* Kātyāyanī is that brightness of divine beauty which is the only best and greatest recognized in all the three worlds. She is also known as Pārvatī, Mahākālī etc. She is one of the legionary aspects of Durgā.

Kātyāyanī took form as the daughter of sage Kata to bless devotees.

2. Mahādevī **महादेवी**

The self-luminous supreme deity.

She is the great power of supreme consciousness that is transcendent as well as immanent. She is the holder of the great play of the triple process of manifestation.

3. Caṇḍaghaṇṭā [11] **चण्डघण्टा**

The sound, warm with passion, conformable to the tinkling of bells.

It is the echo of the knowledge of supreme spirit

10. See *Bhav. Sahas.*, name 80.

11. पाठान्तर - चन्द्रघण्टा Candraghaṇṭā–the sound of tinkling bell soothing like the moonlight. In the Devī kavacam of *Durgā Saptaśatī-1* तृतीयं चन्द्रघण्टेति the third (among the *Nava Durgas*) is Candraghaṇṭā.

and is called *Sabda Brahma*. This eternal and unbreakable sound of the supreme i.e. *Para*, is evident in *anāhata śabda*, the unbeaten sound of the Infinite. *Yogis* experience this with absorbing interest, if ever blessed by the goddess.

4. Mahātapā महातपा

The beatitude of austere penance.

The deity that glows with virtue and grace in absolute bliss. She is the power of ecstatic dedication and graceful desirelessness.

"One foot uplifted, shall she turn away
unmoved the other, shall the maiden stay".[12]

This was said about Pārvatī while she was undergoing severe austerity to own Śiva as her lord. Hence the appellation Mahātapā.

5. Gāyatrī[13] गायत्री

The protector of the singers of Her glory.[14]

Gāyatrī is the Mother of *Āgama* and *Nigama*. She is

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12. शैलाधिराजतनया न ययौ न तस्थौ।

-Kumārasambhava

13. See *Bhav.Sahas.*, name 447.

14. गायन्तं त्रायते यस्मात् गायत्रीत्वं ततः स्मृतः।

revealer of Ultimate Truth to the earnest seeker. She bestows sharp wisdom that enables the seeker to realise the union of *ātmā* with *Paramātmā.* Gāyatrī is the vital force on which the universe rests. Empirically, Gāyatrī is the warp and woof of the Universe.

Sā ca सा च

and she is

6. Sāvitrī[15] सावित्री

The creative power of giving birth to the universe. She creates, sustains and dissolves. Her manifesation in Her own glory. She is the great power of rennovation and healing. She is also known as Gāyatrī- the soul of all movement and wisdom.

7. Brahmāṇī ब्रह्माणी

Spouse of Brahmā, the God of creation.

The Goddess represents the first throb of creation called the primordial *Nāda* through *Omkāra* of the Upaniṣads, *Hṛmkāra* of the Śāktas and *Ahaṁ* of

15. See *Bhav. Sahas.*, name 450.

Śaivas. She is the power of supreme knowledge, hidden deep.[16]

8. Brahmavādinī **ब्रह्मवादिनी**

Propounder of the knowledge of *Brahman*, the supreme self of all.

The Goddess is the very Upanisadic utterance that explains *Brahman*. 'It is only through the knowledge of Brahman that one realizes the Supreme Self' – *Jñānādeva tu kaivalyam* – says the *Śruti*.

9. Nārāyaṇī[17] **नारायणी**

The immeasurable power of *Nārāyaṇa*.

The Deity in the form of Lakṣmī showers grace of immeasurable spiritual wealth and wisdom to comprehend the Supreme beatitude. She is the true support of the seeker after Truth.

10. Bhadrakālī[18] **भद्रकाली**

Testimony of dissolution in contrast to the creative power in nature.

The Deity is the active power of the integration of

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16. "First there was a word,
and the word was with God " - The *Bible*.

17. See *Bhav. Sahas.*, name 83

18. See *Bhav. Sahas.*, name 445. A famous Śakti Peetha at Handwara, Kashmir.

the little ego of created beings to bring about the prosperity of self-realization.

11. Rudrāṇī[19] रुद्राणी

Spouse of the formidable Lord Rudra.[20]

She is the power of determination for a *sādhaka* in getting established on the path of self-realisation. Rudrāṇī is a name of Pārvatī.

12. Kṛṣṇapiṅgalā कृष्णपिङ्गला

The balancing power of black and red hues.

The splendour of the Deity experienced at the locus of a point where black and white representing *prāṇa* and *apāna* are in the graceful power of perfect balance. This is internal *Kumbhaka* when consciousness is quite serene. It is the state of being in blissful ease. The Goddess is that middle point (*Madhya Dhāma)* where *prāṇa* and *apāna*, the two vital airs enter the *suṣumṇā* in the form of refined *Kuṇḍalini Śakti.*

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19. Repeated at name 63.
20. Rudra also means Śaṅkara who is said to be at the head of the group of eleven Rudras *(Ekādāśa Rudra)*. There are eleven *Rudra Peethas* existing in the different parts of India. This group of gods is inferior manifestation (or secondary powers) of Śaṅkara. cf. रुद्राणां शंकरश्चास्मि। *-Bhag. Gītā* X-23

रुद्राणामपिमूर्धानः क्षतहुंकार शंसितः।

*-Kum.Sam.*II.26

13. Agnijvālā अग्निज्वाला

The mystic flame of the fire of knowledge.

"In the middle of that (narrow space of the heart or *suṣumṇā)* remains the undecaying, all-knowing, omnifaced great Fire, which warms its own body from the insole to the crown. In the centre of that Fire, there abides a tongue of Fire• of the colour of shining gold which is the topmost among the subtle. In the middle of that flame *paramātmā* dwells."[21] That is the mystic flame of the Supreme Knowledge of Self.

When the *Kuṇḍalinī* awakes in the body of a *yogī,* it rises abruptly like the lightning, a tremendous blaze of fire, that brings about transformation in a single second of grace. It is the ever effulgent flame of knowledge that becomes active for eradication of the filth of ignorance and delusion. Since it is ever new like a flame,[22] it represents the urge that is required for the transfomation of the aspirant into the Divine Beatitude of Self.

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21. तस्य मध्ये महानग्निर्विश्वार्चिविश्वतोमुख:।
सन्तापयति स्वं देहमापादतलमस्तकम् ॥
तस्य मध्ये वह्निशिखा अणीयोर्ध्वाव्यवस्थिता।
तस्या: शिखाया मध्ये परमात्मा व्यवस्थित:॥

22. The Vedic *Sannyāsis* put on ochre colour cloth that represents constant rememberance of the self through its ever fresh knowledge like an ever new burning flame.

14. Raudramukhī **रौद्रमुखी**

Power of the furious mouth of Rudra, the god of dissolution.

The power of Rudra brooks no obstacle. It is by assuming such a power with determined effort that one gets established in the supreme consciousness. This happens through the power of grace injected by the preceptor (*Guru*).[23]

15. Kālarātri **कालरात्रि**

Disappearance of duality as on pitch dark night (*śyāma*).

Just as all kinds of distinction disappears on a dark night so does all duality disappear when *Parāśakti* goddess *Kālarātri* blesses, out of Her own will, with the revelation of Her Infinite Self. The name has affinity with *Śivarātri*[24] when the knowledge of Supreme Truth predominates over ignorance and bliss reigns supreme. It is *Mahārātri*, the night of great release into oneness of self. It is not *Mahārātri*, the night of darkness due to ignorance and delusion.

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23. रुद्रशक्ति समावेशात्रीयते सद्गुरुं प्रति। -*Tantra*

24. यत्र सोऽस्तमयमेति विवस्वान् चन्द्रमा प्रभृतिभिः सह सर्वैः।
काऽपि सा विजयते शिवरात्रिः स्वप्रभा प्रसरभास्वररूपा॥
-*Sivastotravali* IV-22

16. Tapasvinī [25] **तपस्विनी**

The deity displaying the power of asceticism to bring about the union of *Jīva* with Śiva.

She is the power of determined effort[26] for self-realization. It is the spirit of complete self-dedication to the Supreme that the Goddess Tapasvinī bestows upon a sincere devotee.

17. Meghaśyāmā **मेघश्यामा**

Deep like the dark clouds.

Darkness stands for *ghanatā,* depth or completeness, connoting all-fullness of knowledge and beauty of the Supreme Deity. She is the power of transforming everything in the world of duality into Her own true nature of mystic non-dual self. This is the state of perennial joy leading to perfect peace. She is Vaiṣṇavī, the power of preservation.

18. Sahasrākṣī [27] **सहस्राक्षी**

The all-pervading sovereignty represented by innumerable eyes.

The 'thousand eyes' connotes the innumerable rays of Supreme Power acting through divine and anti-divine aspects of the creational phenomenon. The

25. See *Bhav.sahas.*, name 349.
26. In Śaivism it is known as *Hathapākavṛtti.*
27. See also *Bhav. Sahas.*, name 157.

Supreme Being is ever wakeful and aware of the Infinite Self. The Deity expresses Her cosmic identity with the world of existence.

19.**Viṣṇumāyā** विष्णुमाया

The unsurmountable power of hiding the all pervading nature of Divinity.

The Deity is the power of God for creation – *Bhagavataḥ sarjanārtha śakti.* She is personified as Viṣṇumāyā, another name of Durgā.

20.**Jalodarī** जलोदरी

The deity as primal cause of matter with water content in belly.

Water is the means of creating life. As such the Goddess is the basis of movement in the universe. She is the seed of all manifestation that has an extraordinary property of variety.

21.**Mahodarī**[28] महोदरी

The deity with belly to absorb all kinds of manifestation, physical, mental and causal into Her own self.

She is the reservoir of all trichotomy in the

28. See *Bhav.sahas.*, name 79.

universe. She is the source of processes of involution and evolution.

22. Muktakeśī मुक्तकेशी

The goddess with loosened hair.

She is the power of exhibiting free play to all kinds of *saṅskāras* to their exhaustion and annihilation. She is the powe of gathering concentration for wiping out the hidc en impressions of mind. "Wherever the mind goes, concentrate there, remembering that Śiva or Self is everywhere, it will not wander", says the *Tantra* .[29] The Mother is open-minded and all free. When She is pleased She loosens even the strong knots, *Brahma Granthi* at the nave, *Viṣṇu Granthi* at the heart region and *Rudra Granthi* on way to *Sahasrāra* on the *Suṣumṇā* path of a yogī. Thus she removes gross, subtle and very subtle bondage of the sense of duality in *Jīva*-consciousness.

23. Ghorarūpā घोररूपा

Fierce aspect of the Goddess adopted for destroying evil spirits and maintaining harmony according to the laws of nature.

Nature knows no mercy. It is the power that knows

29. यत्र यत्र मनो याति तत्र तत्रैव धारयेत्।
चलित्वा कुत्र गन्तासि सर्वं शिवमयं यतः॥

Vijnānabhairava . 116

neither fear nor favour in its usual course of peace and prosperity —the true characteristic of motherhood. The Mother is fair in good and evil both.

24.Mahābalā **महाबला**

All powerful and ever vigilant goddess.

She vouchsafes divine magnificance and supreme beauty everywhere and in everything of its own kind. She removes even the subtlest impurity, *Ānavamala* and bestows the practical knowledge of Truth, *Brahman* consciousness or 'I am Brahman'.

25. Ānandā **आनन्दा**

The Bliss Divine not comparable with any other kind of joy whatsoever.

The Goddess is Herself the joy of supreme spirit, which is the highest state of perfection. "It is that state in which the soul experiences the eternal and supersensuous joy which can be apprehended only through subtle and acute reason, and wherein established the *yogī* moves not from the Truth".[30] Ānandā is *Parā Śakti*.

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30. सुखमात्यन्तिकं यत्तदबुद्धिग्राह्यमतीन्द्रियम्।
वेत्ति यत्र न चैवायं स्थितश्चलति तत्त्वतः॥

-*Bhag. Gītā* VI.21

See also *ibid.*,verses. 20,22,23

26. Bhadrajānandā भद्रजानन्दा

The eternal bliss born of auspicious purity. She is the benign Mother of the infinite peace and grace.

27. Rogahartrī[31] रोगहर्त्री

The dispenser of diseases.

The very presence of the Divine Mother spreads *sattva* (excellence) and forces out automatically all kinds of pollution accumulated through individual ego. The mother bestows awareness of universal one-ness – the most healthy state of Divinity.

28. Śivapriyā [32] शिवप्रिया

The beloved of Śiva.

Goddess Pārvatī, very dear to Lord Śiva is always one with Him. Therefore She is absolute knowledge and bliss divine. Nay, She is the very soul of Bliss.

29. Śivadūtī [33] शिवदूती

She who commissioned Śiva as Her messenger.

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31. Alt.reading –*Rogahantrī* (रोगहन्त्री)
32. See *Bhav.sahas.*, name 4
33. Another reading is *Śivādūtī* (शिवादूती) – She who is the messenger of Śiva. cf. *Bhav.Sahas.*,name 323.

In the third episode of *Durgā Saptaśatī*,Sarasvatī assumes a fearful form called Bhīmā to face Śumbha and Niśumbha demons. She became Caṇḍikā Śakti and Śiva with black matted locks was commisioned [34] by Her either to challenge the egotistic demons to come for a fight or to advise them to go to the nether land if they wanted to save their lives. By doing so the Mother wanted to restore Indra the rule of the three worlds and to Devas their due share of the sacrifices.[35]

Since the Devī sent Śiva as Her messenger She was Śivadūtī, the spouse of Śivadūta.[36]

30. **Karālī** [37] कराली

Dreadful aspect of the Deity.

She annihilates the accumulating impurity of evil caused by ego. In that form She is called Caṇḍī who adopts fierce powers to vanquish ignorance that causes impurity in thought, word and deed.

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34. दूत त्वं गच्छ भगवन् पार्श्वं शुम्भनिशुम्भयोः । -D.S. viii-24.

35. त्रैलोक्यमिन्द्रो लभतां देवाः सन्तु हविर्भुजः। -ibid . 25.

36. यतो नियुक्तो दौत्येन तया देव्या शिवः स्वयम्।
शिवदूतीति लोकेऽस्मिंस्ततः सा ख्यातिमागता॥

37. cf. *Bhav.sahas.*, name 653 (*Karālā*)

31. Pratyakṣā प्रत्यक्षा

The perceptible deity.

She is the power of obtaining knowledge of spiritual reality through direct perception by means of yoga.[38]

32. Parameśvarī परमेश्वरी

The benign and supreme self of peace and bliss.

She is *Parā*, beyond the triple process of creation, preservation and dissolution. "Neither speech nor mind can reach there". [39] She is the very being of Supreme Bliss.

33. Indrāṇī इन्द्राणी

The power of vigilance in spiritual awareness.

Indrānī (or Indra) is the spouse of Indra, the god of the firmament and the *Jupiter Pluvius* of the Indian Aryans. She is the power of Indra, specially created to put down all that opposes the Divine Law. Indra himself is frequently at war with *Asuras*, whom he constantly dreads and by whom he is sometimes defeated; but it is Indrānī who keeps the banner of his conquest waving. She rights his wrongs.

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38. 'योगिभिर्ध्यानगम्यम्'

39. यतो वाचो निवर्तन्ते अप्राप्य मनसा सह। -*Upaniṣad*

The Vedas place Indra in the first place among the gods. Indrānī is his primal energy, who is ever cautious of his excellence. She is also called Netra-yoni, Sahasrākṣī and Indrākṣī. She is the queen of *svarga* and regent of the atmosphere and of the east quarter.

34. Candrarūpā चन्द्ररूपा

The power of soothing satisfaction like the moonlight.

The goddess is perfect bliss of divine ecstasy and Her grace bestows supreme peace and beauty of spiritual union.

35. Indraśaktiparāyaṇā इन्द्रशक्तिपरायणा

Indrānī is the power of Indra, that annihilates the evil of ignorance. Thunderbolt is the most powerful weapon of Indrā which She wields to destroy evil, remove dullness and ignorance of Truth in the world. As the spouse of Indra, Indrānī [40] holds this powerful missile to annihilate evil.

36. Mahiśāsurasamhartrī महिषासुरसंहर्त्री

Destroyer of the demon Mahiśāsura, an embodiment of distortion.

40. See name 33.

All the gods were oppressed by this vast dense mass of stubborn stupidity puffed up with insolence and egoism. The divine Mother emanated in the form of Durgā to protect the gods from the wrath of this furious demon.[41] Mahiśāsura, in its esoteric sense, is understood to be ignorant little 'I', the ego that emerges on the basis of possessing body by a creature.[42]It is destroyed by detachment with the body and steady knowledge in perfect devotion to *Parā Śakti.*

In Kashmir Durgā is prominently known as Śārikā,[43] the eighteen armed goddess of success and splendour, who is supposed to be seated at Cakreśvara on the hillock called 'Hārī Pārvat'.

Durgā is worshipped as Vaiṣṇavī at Katra in the Trikūtā Hills of the Jammu Province of Jammu and Kashmir state. This *Śakti Peeṭha* is famous all over India.

37. Cāmuṇḍā [44] **चामुण्डा**

The terrific form of *Durgā.*

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41. Ref.the second episode of *Durgā Saptaśatī.*
42. In strict sense 'creature' here means 'human being'.
43. See foot-note on Śārikā under the name 909 of *Bhav.Sahas.* commentary by the author.
44. *Bhav. Sahas,*.name 629.

Cāmuṇḍā emanated as totality of all the missiles possessed by the gods. She is named Kauśikī Durgā,[44] who vanquished Śumbha and Niśumbha demons along with their assistants with her wisdom and valour. She assumed the form of Cāmuṇḍā to kill the demons Caṇḍa and Muṇḍa.[45]

In the esoteric sense Cāmuṇḍā is the power of special awakening in the heart and it devours the ceaseless and distracting activity of mind and also uplifts it to the divine height.

38. Garbhadevatā गर्भदेवता

The self-luminous power of actuating manifestation.

Cosmic egg is the consolidation of creative energy. This is called Hiranyagarbha as it holds in the womb all glory that flowers in the universal manifestation of Self. In this supermundane existence the Goddess is eternally as bright and pure as gold. She illumines the three fields of experience while Herself maintains the fourth i.e. *Turya.*

39. Vārāhī [47] वाराही

The supreme power of assimiltion and enjoyment.

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45. *Durgā Saptaśatī,* Ch.5, verse 87.
46. *ibid.* ch. 7, verses 26-27.
47. See *Bhav. Sahas.,* name 914 (Comm.by the author).

The fifth among the seven Little Mothers (*saptamātṛkā*). Vārāhī is the spouse of the third incarnation of Viṣṇu called Vārāha. Though feminine in nature, Vārāhī is considered to be in the form of Father, according to Bhaskar Rai. She is the devourer of ignorance and darkness.

40. Nārasiṁhī [48] **नारसिंही**

The destroyer of mental modifications and awakener of spiritual consciousness.

Nārasiṁhī is the expression of compassion of the Divine Mother through the assumed form of Nārasiṁha, who appeared from the pillar of fire to save the devotee Prahlāda.

It also means the power of the knowledge of self.

41. Bhīmā [49] **भीमा**

The furious power that frustrates demonic influence in the universe.

This is a form of Durgā that destroys evil and grants final release.

42. Bhairavanādinī **भैरवनादिनी**

The horrible sounding to infuse courage and fearlessness.

48. See *Bhav.Sahas.*, names 77 and 576 (Comm. by the author).

49. cf. *Bhav.sahas.* , name 664.

The Goddess bestows the supreme state of Bliss, which reigns the qualities of *Prakṛti* and beyond. She expresses Herself in the continuous sound—*Nāda*—of the three aspects of *Bhairava*, which are :

i. Bharaṇa — Sustenance
ii. Ravaṇa — Creation
iii. Vamana — Dissolution (or vomitting).

She guides ahead on the path of spirituality.

43. Śrutiḥ[50] **श्रुतिः**

The Divine Revelation in the Vedas as the knowledge of *Brahman (Brahma-vidyā)*.

The *sāttvic* power that brings about the union of *Jīva* with *Brahman*. The manifested life finds repose in the Supreme Reality, the basic and true nature of self, through intuition.

The Tantras know Her as Śri Vidyā, approachable through the worship of *Śrī Cakra*.

44. Smṛtiḥ[51] **स्मृति**

The power of the recorded word through spiritual knowledge.

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50. See *Bhav.sahas.*, name 769.
51. See *Bhav.sahas.*, name 924.

The Goddess is the power of comprehensive explanation of the supreme reality. She is the sacred memory through which the learned sages conveyed the esoteric meanings of *Śruti Bhagavatī* in lucid narratives and interesting stories of symbolic character.

45. Dhṛtiḥ [52] **धृतिः**

The Divine Power sharpens concentration for comprehension of the infinite *Brahman.*

She grants steadfastness and determination on the Truth through profound meditation. According toGauḍapāda it is that fortitude which brings about "absorption, immutable and fearless".[53]

46. Medhā **मेधा**

That power of wisdom which is capable of comprehending the final beatitude of supreme consciousness. She grants supreme bliss, that is *Turya,*the fourth state that pervades the three states of human life.

47. Vidyā [54] **विद्या**

The knowledge of supreme self.

Knowledge of supreme self is the true wealth and wisdom that is imparted by grace to the true disciple,

52. See *Bhav.sahas.,*name 31.

53. समाधिरचलोऽभयः *Gauḍapāda Kārikā III.*III.37.

54. See *Bhav.sahas.,* name 55.

who is pure in heart, celibate, law-abiding and active in protecting and containing the treasure within himself. Goddess Vīdyā is the personification of all this. Among all the branches of knowledge, the knowledge of self is the most covetable[55]. That supreme *Vidyā* is imparted through the *Upaniṣads*, the *Tantras* and *Śrī Vidyā.*[56]

48.Lakṣmī [57] लक्ष्मी

The Deity of fortune and fairness.

Lakṣmī is the embodiment of righteousness, beauty and love. Untouched by any kind of involvement she sustains the universe. She is the power of self-realization which alone is the wealth that lasts.

49. Sarasvatī [58] सरस्वती

The goddess of supreme knowledge and divine light.

Sarasvatī, the spouse of Brahmā, is the power of hidden knowledge of *Brahman,* that is revealed withHer divine grace alone. She is the royal passage to eternal beauty of emancipation. In yogic parlance she is represented as *suśumnā* or the *madhya nāḍī.* She is the finest internal path to the *Avimukta Dhāma.*[59]

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55. आत्मविद्या विद्याणाम्

56. To the Vedāntin, to the Śaiva and to the Śākta respectively.

57. See *Bhav.sahas.,* name 20.

58. See *Bhav.sahas.,* name 106,133.

59. सोऽविमुक्त उपास्यो —*Jābālopaniṣad* 2.
'the eternal beauty of emancipation. Yogis mark it a little over between the space of the two eyebrows in the body'.

50. Anantā [60] **अनन्ता**

The infinite power of consciousness.

Cit–śakti is beyond time, place or cause. Therefore, she is not bound by any limitation. She is infinite splendour of self-realization.

51. Vijayā [61] **विजया**

The victory that undermines wickedness.

The goddess graces at the most important point of coincidence. She is the power of successful catching of the right opportunity. She graces at a particular time of Her own choice and favours the devotee in rising to the occasion.

Vijayā Daśamī was marked as the most graceful time of victory for Rāma over Rāvaṇa.

52. Pūrṇā **पूर्णा**

The power of all accomplishment.

The Goddess is all full and compact like the mass of stone with soothing ecstasy of divine splendour. When

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60. See *Bhav.sahas.*, name 300.
61. See *Bhav.sahas.*, name 284.

fullness gets established in the yogī, ambrosia flows down the shasrāra like the lustrous rays of the moon.

53. Mānastoṣā मानस्तोषा

The supreme power that grants harmony to the mind.

She is the goddess of spiritual satisfaction endowed with which one has no more to desire, no more to seek and no more to struggle. She is the peace of mind.

54. Aparājitā अपराजिता

The unconquerable power of divinity.

Parā Śakti is the Goddess Aparājitā. She is Māheśvarī and emanates in the functional forms of Mahākālī, Mahālakṣmī and Mahāsarasvatī, called the universal trident that represents Her creative power of manifestation. Her abstract formula is *auḥ*(औ:) that forms the *bījākṣara sauḥ* (सौ:) representing the internal as well as the external glory of Supreme Self.[62]

55. Bhavānī [63] भवानी

The power of the state of being.

Bhavānī is Pārvatī, the spouse of Śiva or Bhava. Pārvatī is the blissful stream of consciousness that flows

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62. Ref. to *Parātṛmśikā*, verse 35.

63. See *Bhav.sahas.*, name 471 (and here repeated as name 62).

even under the mountain of ignorance and nescience. She is the originating power of manifestation. She sustains the power of creation in water.

56.Pārvatī [64] पार्वती

The goddess born to Himavān , the king Himālaya.

She won Śiva as Her most loving husband through austere penance. She represents the serene consciousness or the Supreme Self realizable in this very body. In Her furious form she emanates as Kālī to destroy growing vice.

57.Durgā दुर्गा

The divine deity difficult of access.

The Goddess frees the devotee from the peril of transmigration. She is said to have assumed sixty-four diverse forms to maintain harmony of power in the universe. She kills the destructive powers of ego – represented in Mahiśāsura in the second episode of *Durgā Saptaśatī.*

58.Haimavatī हैमवती

The Supreme Goddess, the witness of all creation.

Himavān is an epithet of Śiva, whose spouse is Haimavatī.

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64. See *Bhav.sahas.*, name 14.

'Haima' is expressed in two meanings :

i. 'Caused by frost' . Divine nectar frozen into icicles to form the numerous and different shapes and sides in the manifestation.

ii. 'As pure as gold '. Gold may come in contact with all kinds of impurity yet it maintains its purity untouched and unblemished. So the goddess is the witness of all what is manifested.

59.Ambikā [65] अम्बिका

The pre-eminent power of austerity and affection.

She is the totality of the three great powers of volition, knowledge and activity therfore she is praised as Tripurā . She is in fact *Parā Vāk* shining independent and free, all-pervading and all-knowing.

60. Aśivā अशिवा

The power of hiding the reality of truth from the athiest.

She is the holder of anti-divine power to deal with *asuras* in their own demand and finally bring them to realize the nature of true self.

61.Śivā [66] शिवा

The embodiment of bliss, ever new and absolute.

She is the transparent medium of divine activity.

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65. See *Bhav. sahas.*, name 385

66. See *Bhav.sahas.*, name 283.

62.Bhavānī [67] **भवानी**

The goddess who gives life to *Bhava* (existence), *Kāma* (desire) and *Rudra* (dread). She is the creatrix of the superior gods.

63.Rudrāṇī **रुद्राणी**

The power of dissolution.

She makes the whole creation turn back to seed-form during the *kalpa-kṣaya* – universal destruction.

64.Śaṅkarārdhaśarīriṇī **शंकरार्द्धशरीरिणी**

The consort of Śaṅkara.

It is self-effulgence of Puruṣa and Prakṛti that evolves in manifestation when the latter becomes the active participant. Śiva remains the supreme witness. In fact it is all play of Śakti. Śiva is the ultimate basis. She confers grace of peace and prosperity. She gives divine splendour to Śiva. [68]

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67. Repeated at name 55.

68. Ref. *Devī Purāṇa*.

फलश्रुतिः
CONSEQUENTIAL

एतैर्नामपदैर्दिव्यैः स्तुता शक्रेण धीमता ॥ ९॥

(Goddess Indrākṣī) is praised with these (prominent sixty-four) divine names by the wise Indra.

आयुरारोग्यमैश्वर्यं सुखसम्पत्तिकारकम्।
क्षयापस्मारकुष्ठादि तापज्वरनिवारकम् ॥ १०॥

(Reciting the names with their meaning grasped well) bestows long and healthy life, supremacy (i.e. power to endure), delight, prosperity and cures consumption, arthritis, leprosy, affliction and typhoid.

शतमावर्तयेद्यस्तु मुच्यते व्याधिबन्धनात्।
आवर्तयेत्सहस्रेण लभते वाञ्छितं फलम् ॥ ११॥
राजावशमवाप्नोति सत्यमेव न संशयः।

He who recites the *Stotra* a hundred times is relieved of the tie of physical pain. Who recites a thousand times, achieves the desired fruit. Getting free access to the king he becomes master of all–from the earth to Prakṛti, the original cause. It is sure. There is no doubt about it.

लक्षमेकं जपेद्यस्तु साक्षाद्देवी स पश्यति ॥ १२॥

He who repeates internally a lac times has direct perception of the self-effulgent Goddess.

त्रिकालं पठते नित्यं धनधान्यविवर्धनम्।
अर्धरात्रे पठेन्नित्यं मुच्यते पापबन्धनात् ॥ १३॥

He who recites three times a day regularly, increases the store of his fortune and food. Recitation every midnight relieves one from the bondage of sin.

इन्द्रस्तोत्रमिदं पुण्यं जपतः फलमाप्नुयात्।
विनाशाय तु रोगाणामपमृत्युं हरत्युत ॥ १४॥

This purifying hymn sung by Indra assures fruit on repeating internally the divine names, destroys diseases and wards off untimely death.

राज्यार्थी लभते राज्यं धनार्थी विपुलं धनम्।
इच्छाकामं तु कामार्थी धर्मार्थी धर्ममव्ययम्॥१५॥

He who wants power gets it and who is desirous of wealth gets it in abundance. Self-willed desires are fulfilled by the desirous and the seeker of righteousness realizes the eternal Truth.

विद्यार्थी लभते विद्यां मोक्षार्थी परमं पदम्।
इन्द्रेण कथितं स्तोत्रं सत्यं सत्यं न संशय: ॥ १६ ॥

One who seeks knowledge gets established in it; who is after liberation is endowed with the highest state. The hymn revealed by Indra, the lord of gods, is authentic beyond any doubt.

इति इन्द्राक्षीस्तोत्रं सम्पूर्णम॥

Thus ends the *Indrākṣī Stotram.*

SHANKARACHARYA 'S GAURĪSTUTI
(Hymn to Gaurī -Pārvatī)

Introduction

This lulling hymn to Gaurī-Pārvatī, the inseparable consort of Lord Śiva is soothingly transforming. Recitation of the hymn impressed me first when it was repeated by devotees at Kshirabhavānī in Tulmool village at the evening congregational prayer (*sandyā ārtī)* one day when I had been there with my maternal uncle after a time my loving father had passed away in the prime of his youth. I was about twelve years old then. Although I could not understand Sanskrit, yet I loved to mutter the verses thereafter to myself, invoking Goddess Rājñā of my own imagination.

Later, even though inclined to study the Vedanta Philosophy when , by chance, I read the third volume of the *Complete Works of Swami Vivekananda,* my devotion to Goddess Pārvatī did not fade. *Gospel of Sri Ramakrishna Parmahansa* (an early edition purchased at Lahore in 1937) gave more strength to this faith and the influence of both carried me safely through. This, reconciliatory understanding of the systems in Vedānta, Śākta and Śaiva philosophies together with development in understanding Sanskrit language gives me this courage of translating these verses for the benefit of those friends and devotees who cannot understand Sanskrit well.

The hymn is ascribed to Ādi Śaṅkarācārya. The preliminary four qualifications of a spiritual aspirant, as enunciated by the great Śaṅkara in his *Tattva Bodha* (knowledge of the self) and *Vivekacūḍāmaṇi* (the Crest Jewel of Descrimination), can well be traced in the first three verses :

a) Discrimination is suggested in the first two lines of the first verse. Here one is automatically led to search for the Ultimate Truth in ones own heart. World is a play and its basic truth is to be sought after to obtain perennial joy.

b) Renunciation of all desires is very much needed for treading the higher path of the knowledge of Self. This is evident from the first line of the second verse.

c) The third qualification is the six fold glory in śādhanā : i) control of mind, ii) control of external organs, iii) abstinence, iv) tolerance, v) unflinching faith, and vi) concentration. This is hinted in the first line of the third verse. These are the internal means of the practical eight-fold *yoga* as enumerated by Patañjali.

d) The fourth qualification is the 'desire for liberation' which is declared in the third line of the third verse. Unless there is an earnest desire for realizing the Truth,

how can one adopt the right means to obtain it!

Not only this, but also other systems of realizing Godhead are mentioned in the following verses of the hymn. In the fourth verse, *Amā kalā* the basic existence is said to be above all the luxuriant deities of the world existence. The Vedantic Truth and the Śaiva principle is depicted in the fifth verse. It is the supreme-consciousness that assumes different forms to pervade all the fields of experience. That is possibe through the power of *māyā*. The sixth verse summarises the *Kuṇḍalinī Yoga*, the realization of the lightning-like subtleness of the ultimate reality. In the seventh verse alphabetical evolution of the reality in cosmic I-ness, as the first produced sound, is given in nut-shell. This is very well explained by Abhinavagupta in his works. The eighth verse tells of the unconditional and natural action of Divine Play. It is the playful dance of the Universal Mother. In the ninth verse, the universe, animate and inanimate, is said to be transfixed in the all-pervading Self, like beads in a rosary. In the tenth verse it is made clear that this unintentional play of the Lord is only for the protection of all this creation.

In this way, the essence of spiritual reality is described in this aphoristic hymn to Gaurī Pārvatī. Let us also get some inspiration by reciting and understanding the hymn, as our elder generation has been doing.

May Gaurī grant abiding peace to all.

JANKINATH KAUL 'KAMAL

श्रीमद्आद्यशंकराचार्यकृत
गौरीस्तुति
HYMN TO GAURI
by Ādī Śaṅkarācārya

लीलारब्धस्थापित - लुप्ताखिललोकान्
लोकातीतैर् योगिभिरन्तर - हृदि मृग्याम्।
बालादित्य - श्रेणिसमान -द्युतिपुंजां
गौरीं अम्बां अम्बुरुहाक्षीं अहं ईडे ॥ १॥

I pay homage to Gaurī, the lotus-eyed untainted Mother of universe, who in Her divine play, creates, sustains and dissolves all the fields of experience of life, who is eagerly sought after by *yogis* in their heart and who shines forth in a flood of soothing radiance like that of numerous morning suns. (1)

Commentary

Gaurī is a name of Pārvatī, the consort of Lord Śiva, in the early conception of Her beingness. The name is generally given to an eight-year old girl. Esoterically it means the supereme consciousness which is not in the sprouting mood and yet is to sprout.

'Lotus eyes' is a symbol of charming beauty which is pure and taintless. This is a speciality with the Goddess in Her transcendental as well as immanent

aspects. 'Divine Play' is unconditional sportive mood of Pārvatī, the Universal Mother, who is always inseparable from the Supreme Lord. *Yogis* or seekers of reality, experience the divine effulgence in meditation, dissolving all the worlds of different experiences.

आशा-पाश-क्लेश-विनाशं विदधानां
पादाम्भोज-ध्यान-पराणां पुरुषाणाम्।
ईशीं ईशार्धाङ्गहरां तां तनुमध्याम्।
गौरीं अम्बां अम्बुरुहाक्षीं अहं ईडे ॥२॥

I pray to lotus-eyed Mother Gaurī of the surpassing beauty of Her narrow waist, who is the consort of Śiva and who, with loving grace, cuts asunder the painful net of expectations (and desires) of those devotees who constantly meditate on Her lotus Feet. (2)

Commentary

'Narrow waist' is a sign of female beauty, which corresponds to the esoteric meaning of the central (vein) path, traversed in *yoga*. It is called the *suśumnā mārga* , the royal road through which the primeval energy leads to the Divine Palace called *sahasrāra*, where Śiva-Śakti rest in universal splendour.

The source of expectations is desire which entangles the soul (*Jīva*) in the net of pleasure and pain.

This gets destroyed by intense *sādhanā*(spiritual practice) and Divine Grace. 'Lotus feet' represent the dual course of congnition and action which are brought forth by the will aspect of Divine Mother, who is one with Her Lord in governing the universe.

प्रत्याहार-ध्यान-समाधि-स्थिति-भाजां
नित्यं चित्ते निर्वृत्तिकाष्टां कलयन्तीम्।
सत्यज्ञानानन्दमयीं तां तडिताभां
गौरीं अम्बां अम्बुरुहाक्षीं अहं ईडे ॥३॥

I prostrate myself before the lotus-eyed Mother Pārvatī who blesses her devotees with supreme joy like the flash of lightning, who Herself is existence-knowledge-bliss and who graces with the joy of supreme consciousness those who are adept in assembling their mind in meditation and concentration. (3)

Commentary

Spiritual splendour revealed to the *sādhaka* unawares like the lightning. Nobody can know when and in what condition does this lightning touch of divine joy comes. One has, therefore, to be always aware and ready to receive it. *Sādhaka* is advised to remain in constant practice of spiritual discipline and meditation. He realizes the three aspects of Divine Mother--the supreme consciousness.

Every kind of impression or limited thought is to be eradicated before divine union of individual soul with universal self is possible by divine grace, which persuades perfect concetration. Mind is no mind in that state.

चन्द्रापीडानन्दित-मन्द-स्मित-वक्त्रां
चन्द्रापीडालङ्कृत-लोलालकभाराम्।
इन्दोपेन्द्राभ्यर्चित-पादाम्बुज-युग्मां
गौरीं अम्बां अम्बुरुहाक्षीं अहं ईडे ॥४॥

May this obeisance be to the lotus-eyed Mother Pārvatī, to whose face the joyful mood of Śaṅkara with crescent moon as His head-ornament brings cheer; to whose locks the moonlight on His head gives a shine and to whose lotus-feet, worship is offered by Indra and Vīṣṇu, the lords of mental and physical luxury, respectively. (4)

Commentry

'Crescent moon' is the emblem of *Amākalā* , the basic existence of Godhood in its dual process of evolution and involution. The unconditional playful mood of the Mother is universal luxury of Śiva. 'Locks' denote the groups of innumerable thought-currents which are soothed into divinity during awareness of supreme-consciousness.

Indra is the lord of heaven (*swarg lokā*) the mental plane of desirability of an individual. Viṣṇu is the lord of universe bestowing material and spiritual prosperity. Divine Mother is the source of all the energies and powers, both individual and universal.

नानाकारै: शक्तिकदम्बैर्भुवनानि
व्याप्य स्वैरं क्रीडति यासौ स्वयमेव।
कल्याणीं तां कल्पलतामानति-भाजां
गौरीं अम्बां अम्बुरुहाक्षीं अहं ईडे ॥५॥

My salutation to the untainted Mother Gaurī, who is propitious towards Her devotees and fulfils all their desires and who assuming different forms with numerous powers, pervades all the fields of experience and holds this play of creation, preservation and absorption out of Her own will. (5)

Commentary

Just as a mother is always drawn to favour her child unconditionally, so is Divine Mother Pārvatī gracious to reveal the true-self to the earnest devotees in all the different forms of existence. Gods and goddesses are only certain respective limited powers to help the soul in different fields of life. Mother's emergence is unconditional and helpful.

मूलाधारात्-उत्थितवन्तीं विधिरन्ध्रं
सौरं चांद्रं धाम विहाय ज्वलिताङ्गीम्।
ध्येयां सूक्ष्मां सूक्ष्मतनुं तां तडित्-आभां
गौरीं अम्बां अम्बुरुहाक्षीं अहं ईडे ॥६॥

I pray to the untainted Mother Kuṇḍalinī, the primėval energy who (on being awakened through constant and faithful spiritual practice, *sādhanā*) rises from Her abode, the basic root (*sacro-coccygeal plexus*) and crossing the solar and lunar planes, enters effulgence, who as subtle and subtler still is contemplated upon by *yogis* (those endowed with intense devotion) and who alone is worthy of being worshipped. (6)

Commentary

Kuṇḍalinī is the coiled energy lying domant in the bottom of the spinal stem of every creature. Practice for rousing this supreme energy to wakefulness is incidentally enjoined to an earnest aspirant by a Divine being well-versed in the spiritual practice and theory. Solar and lunar planes correspond to *pingalā* and *idā* which are the two subtle nerves (*nādis*) to perpetuate the *sūkshma prāṇa* (the subtle vital air) through *madhya mārga* . Mind becomes steady when breath flows through *suśumṇā*. This is the highest state of yoga called '*Unmani avasthā*'. Universal energy of divine joy

is experienced like lightning as a result of the awakening of Surpeme Power – *Kuṇḍalinii.*

आदिक्षान्ताम् अक्षरमूर्त्या विलसन्तीं
भूते भूते भूत-कदम्बं प्रसवित्रीम्।
शब्दब्रह्मानन्दमयीं तां प्रणावाख्यां
गौरीं अम्बां अम्बुरुहाक्षीं अहं ईडे ॥७॥

I propitiate the lotus-eyed universal Mother who evolves through alphabetical formations from *a* to *kṣa* in which the last alphabet is *ha*; who produces groups of creation, animate and inanimate, in the compositional process of the five elements; who is the soundless sound of the unvierse and whose name, as explained by the Vedas, is Praṇava, the three syallabled AUṀ.

Commentary

Mātṛkā Cakra is the representation of alphabets from *a* to *ha*. Its key note is the first sound produced by pronouncing the word '*ahaṁ*'. After this the will-power (*icchā śakti)* of Parama Śiva branches forth in two divisions–knowledge (*jñana śakti*) and action (*kriyā śakti*). From the former originates the seat of thought and feeling i.e. *antahkarṇa* (collective name of *manas, buddhi* and *ahaṅkāra)* whose correlative offshoots are the five organs of cognition (*jñānendriyas*) while from the latter spring forth the ten vital airs (*prāṇas*) and five

organs of action (*karmendriyas*). The epitome of the alphabet is therefore, '*aham*' the first universal movement which is to be realized as the all-pervading supreme consciousness called *Poornāhantā*. *AUṀ* is the symbol. Its explanation is the universe.

यस्या कुक्षौ लीनमखण्डं जगत्-अण्डं
भूयो भूय: प्रादुर-अभूत अक्षतमेव।
भर्त्रा सार्धं तां स्फटिकाद्रौ विहरन्तीम्
गौरीं अम्बां अम्बुरुहाक्षीं अहं ईडे ॥८॥

May this obeisance be to untainted Mother of universe, who absorbs in Her lap the cosmos and ever again produces it in the fullness—thus sprouting in a playful dance with Her consort on the white-marbled mountain—the Kailāśa. (8)

Commentary

The Divine Mother brings about dissolution of this universe into the seed form known as Prakṛti, and produces again at will into the creation. This is Her unconditional and independent play which involves knowledge and action

Suśumṇā blooms in *Sahasrāra cakra* which is situated at the crown of the head. It is the abode of Lord

Śiva and thus a seat of perfect bliss and highest knowledge. This is the Mount Kailāśa.

यस्यां एतत् प्रोतमशेषं मणिमाला
सूत्रे यद्वत् क्वापि चरं क्वाप्यचरं च।
तामध्यात्म-ध्यान-पदव्या गमनीयां
गौरीं अम्बां अम्बुरुहाक्षीं अहं ईडे ॥९॥

Reverence to the Mother in supreme consciousness untainted like a lotus leaf; in whom is all this universe, animate and inanimate, transfixed like the beads of jewels in a rosary, and who is realized by *yogis* through meditation under spiritual discipline. (9)

Commentary

Supreme energy pervades everything seen, felt or experienced in the universe. This can be assimilated through meditation and concentration alone.

नित्य: सत्यो निष्कल एको जगत् ईश:
साक्षी यास्या: सर्ग विधौ संहरणे च।
विश्वत्राण क्रीडनशीला शिवपत्नीं
गौरीं अम्बां अम्बुरुहाक्षीं अहं ईडे ॥१०॥

Prostration to the lotus-eyed Mother Gaurī, whose

sportive acts of creation, preservation and absorption are witnessed by the one eternal, immense and immaculate Lord of the universe. In this sportive dance of Mother Goddess is verily the protection of Her devotees. (10)

Commentary

Śakti and Śiva are not two entities. It is like a river and its bed; one cannot stand without the other. It is the state of thinking without thinking and doing without doing.

Sportive dance of universal Mother gives protection to struggling souls.

प्रातः काले भावविशुद्धः प्रणिधानात्
भक्त्या नित्यं जल्पति गौरीदशकं यः।
वाचां सिद्धिं सम्पदं उच्चैः शिव-भक्तिं
तस्यावश्यं पर्वतपुत्री विदधति ॥११॥

Pārvatī, the daughter of Himālaya, grants graceful speech, great prosperity and devotion of Supreme Lord Śiva, to one of pure intellect who recites this tenfold hymn of Gaurī-Pārvatī every morning with pure devotion.

Commentary

This is verily the fruit of intense and earnest devotion to Mother Goddess who encourages the pathfinder to stick to one-pointedness during his *sādhanā*, never to falter.

May peace be to all .

BRĀHMĪ VIDYĀ
The Highest Knowledge of Reality

Parents are the first preceptors of their children. Noble and thoughtful parents make their children learn the *Brāhmī Vidyā* by heart, from the very childhood so that they master it well and understand its purport during the experiencing years ahead in life, as it needs not only studying this great *Vidyā* (Knowledge of Self) but also reflecting over it for a time and then assimilating it.

Upaniṣad says — '*Atmā vai putro jāyate*' — that child is the incarnate self of its own parents. It is the child who reminds either parent of his or her true self while nearing death. He tells them that the knowledge they gave it from the very childhood, should not go from their mind in that hour of departure from the body. The child (now grown up into son or daughter) makes them aware lest they should forget their true nature at the crucial hour when death lays its hand on them unaware and unnoticed. It is the utmost duty of every son and every daughter to be at the side of his or her dying father or mother. In most parts of India the practice is prevalent at present also. In some parts it has reduced to mere practice of pouring last drops of water into the mouth of the dying soul. This seems to have come about because of increasing ignorance and

more devotion to materialistic way, that India is adopting and tending to adopt. A reverse practice is noticed in the West now. They pant after spiritual knowledge and search for lasting peace.

Ṛṣis of yore have compiled these touching thoughts and scriptural pronouncements from the Vedas. These ideas of persuation towards the realization of one's true self are compiled in this *Brāhmī Vidyā* —'The Highest Knowledge of Reality'. Thoughtful people are requested to recite this daily with pure devotion and concentration.

ब्राह्मी विद्या

ॐ ॐ ॐ त्रिगुणपुरुष ! क्षेत्रचर ! मोहं भिन्धि
रजस्तमसी भिन्धि, प्राकृतपाशजालं सावरणं परिहर,
सत्त्वं ग्रहाण, पुरुषोत्तमोऽसि; सोमसूर्यानल प्रवर !
परम धामन् ! ब्रह्म-विष्णु महेश्वरस्वरूप ! सृष्टिस्थिति
संहारकारक ! भ्रूमध्यनिलय! तेजोऽसि, धामासि,
अमृतात्मन् । ॐ तत्सत्, हंसः शुचिषत्
वसुरन्तरिक्षसत्, होता वेदिषत्, अतिथिर्दुरोणसत्, नृषत्
वरसत् ऋृतसत्, व्योमसत् अब्जा गोजा ऋृतजा अद्रिजा
ऋृतं वृहत्, परब्रह्मस्वरूप ! सर्वगत । सर्वशक्ते !
सर्वेश्वर ! सर्वेन्द्रिय-ग्रन्थिभेदं कुरु करु, परमंपदं
परामर्शय परमार्गं ब्रह्मद्वारं सर, कुमार्गं जहि,
षाट्कोशिकं शरीरं त्यज, शुद्धोऽसि बुद्धोऽसि विमलोऽसि,
क्षमस्व स्वपदमास्वादय आस्वादय स्वाहा।

Brāhmī -Vidyā

Aum! Aum!! Aum!!! Triguṇa Puruṣa ! kshetra-cara ! Moham bhindhi rajastamasī bhindhi, prākṛta-pāśa-jālam sāvaraṇam parihara, sattvam grihāṇa, puruṣottamo-asi. Soma-suryānala pravara! Parama-dhāman ! Brahma-Viṣṇu-Maheśvararūpa ! Sṛṣtisthiti saṁhāra kāraka ! Bhrūmadya-nilaya ! Tejo-si, dhāmā-asi, Amṛtātman! Auṁ Tatsat Hamsaḥ śuci-ṣat,

vasurantarikṣasat, hotā vediṣat, atithir-duroṇsat; nṛṣat varasat ṛitasat vyomasat abjā gojā ṛitajā adrijā ṛtaṁ vṛhat, Para-brahma-svarūpa ! Sarva-gata Sarva-śakte! Sarveśvara! Sarvendriya granthibhedam kuru kuru, paramampadam parāmarśaya, paramārgam brahma-dvāram sara, kumārgam jahi, śāṭkoṣikam śarīram tyaja, Śuddho-asi, Buddho-asi, Vimalo-asi, kṣamasva svapadam-āsvādaya āsvādaya-svāhā.

Translation

Before reciting this 'Highest Knowledge of Divine Reality' repeat *Auṁ* three times in long harmonious syllables to ward off the three kinds of pains, viz; mental, natural and individual, of this world. The so-called pleasure got through minor enjoyments of this mundane world, is nothing more than pain. Let peace prevail.

O little self ! you live in the world of three ties– transparence, mobility and inertia, you move in the body chariot; cut asunder the illusive influence that has played its magic on you; cut the knots of mobility and inertia, luxury and mundaneness which entangle you to constant bondage; throw off the net of limitation along with the cover of forgetfulness; accept the truth in serenity of intellect for you are (in reality) the pure self (*Ātman*) with the capacity of thinking power

bestowed on you. You are the chief among the trio—sun, moon and fire. You are the supreme effulgence. In the form of the creator you create, in the form of the sustainer you sustain and in the form of the absorber you contain this whole universe in yourself.

Your seat is between the eye-brows; your real nature is revealed by contemplation in the centre of the eye-brows, you are self-luminous; you bring light to everything, you, no doubt, are immortal.

You are verily the *Aum*— this triple world *Bhuḥ, Bhuvaḥ, Swaḥ* or *Ṛg, Yajuḥ, Sāma* or waking, dreaming and sleep—nothing but the explanation of your benign self; Thou Art That —the one hidden in the cave of heart; you are the basic truth unalloyed in past, present and future; you are the all-pervading untainted hidden self; you pervade everything like the ether; you are the one who makes the offering and you are the sacrificial fire to accept the offering; you are God in the undated guest to a household; you live in human forms; you have your being in divine forms; you exist in truth; you pervade the ether; you are existent in the products of water —conches, zoological creatures and botanical growths; you are apparent on earth through cataracts and streams, mountains and forests, fields and plains; you are the highest and ultimate truth; you are verily the supreme all-pervading reality recognizable through the great sentence 'Thou art That'; you are all-pervading, you are all-powerful, the Master of all. Therefore, detach yourself, without any further delay,

from the organs (both external and internal). Just contemplate, with intense devotion, on your true self and tread the royal path towards the Great Entrance; turn your back to the path of ignorance and nescience; leave the body which constitutes of hair, blood, flesh, bone, marrow and semen. You are verily, the pure self, the pure knowledge, in fact all purity— just ponder over this.

Ascertain your trancendental selt by confirmation through the great sentence 'I am Brahman' and establish the true self by thy own experience.

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